TRANSMISSION SCRIPT

PROG. NO: 1 LDL F 180 K

TC 8

24 - 26 January 1984

" D O C T O R W H O "

TX: Thursday, 22nd March 1984

EPISODE 1 : SERIAL 6S

SPOOL NO: H 24413

DUR: 24'42"

"THE TWIN DILEMMA"

Tx'84

by

Anthony Steven

Tx 22/03/84

Producer	JOHN NATHAN-TURNER
Script Editor	ERIC SAWARD
Production Associate	JUNE COLLINS
Producer's Secretary	SARAH LEE
Director	PETER MOFFATT
Production Manager	MICHAEL TREEN
Production Assistant	CHRISTINE FAWCETT
Assistant Floor Manager	BETH MILLWARD
Designer	VAL WARRENDER
Design Assistant	DAVID LASKEY
Visual Effects Designer	STUART BRISDON
Props Buyer	AL HUXLEY
Graphics Designer	IAN HEWITT
Scenic Supervisor	FRANK SADLER
Costume Designer	PAT GODFREY
Costume Assistant	LINDA PARKE
Make-up Designer	DENISE BARON
Make-up Assistants	SHARON WALSH
Lighting Director	DON BABBAGE
Technical Co-ordinator	ALAN ARBUTHNOTT
Sound Supervisor	SCOTT TALBOTT
Gram Op	GORDON PHILLIPSON
Video Effects	DAVE CHAPMAN
Vision Mixer	DINAH LONG
Camera Supervisor	ALEC WHEAL
Floor Assistant	ANJI BEAUMONT

D O C T O R W H O

"THE TWIN DILEMMA"

C A S T

(IN ORDER OF APPEARANCE)

Peri	NICOLA BRYANT
The Doctor	COLIN BAKER
Professor Sylvest	DENNIS CHINNERY
Romulus	PAUL CONRAD
Remus	ANDREW CONRAD
Professor Edgeworth	MAURICE DENHAM
Noma	BARRY STANTON
Drak	OLIVER SMITH
Mestor	EDWIN RICHFIELD
Hugo	KEVIN McNALLY
Technician	DIONE INMAN
Fabian	HELEN BLATCH

* * *

WALK-ONS:

SARAH BEST	)
JOHN CLAMP	) Technicians
RICHARD ASHLEY	)

* * *

OPENING TITLES

THE TWIN DILEMMA	IN AT	00'24"
BY ANTHONY STEVEN	IN AT	00'28"
PART ONE	IN AT	00'31"

OPENING MUSIC OUT AT	00'37"
MUSIC 1 (OVERLAPS) IN AT	00'34"
MIX TO SCENE (BOARD GAME) AT	00'36"

1A 2A-B 3A

/Q. PAUL/

4. INT. TWINS' PLAYROOM. HOUSE OF PROFESSOR SYLVEST. NIGHT.

MUSIC 1:
IN:00'34
DUR: 32"

218. 2 A CS /
BOARD
As he moves figure
PAN UP TO ROMULUS.
He looks R.

(THE YEAR IS 2300 A.D.

WHATEVER ELSE THE ROOM MAY CONTAIN, THE ONLY IMPORTANT FEATURES TO US AT THIS STAGE ARE THE LARGE WALL SCREENS - LIKE CINEMA SCREENS - AT OPPOSITE ENDS OF THE ROOM.

219. 1 A CS /
BOARD
As he moves figure
PAN UP TO REMUS.

/Q. DENNIS/

220. 2 A 3-S /
ROMULUS & REMUS F/G R.
SYLVEST IN DOOR B/G L.
As he comes forward
CRAB L. TO POS. B
PANNING HIM R. TO
BETWEEN TWINS.

/3 to A/

BELOW EACH SCREEN ARE WHAT WOULD APPEAR TO BE ORGAN MANUALS, A STOOL IN FRONT OF EACH.

PROFESSOR SYLVEST, WHO IS GOING OUT FOR THE EVENING, HAS COME TO SAY GOODNIGHT TO HIS FOURTEEN-YEAR-OLD TWIN CHILDREN, ROMULUS AND REMUS.

SYLVEST IS AT FIRST SIGHT A SERENE, HANDSOME, SCHOLARLY MAN OF FORTY-FIVE.

THE SERENITY IS MISLEADING.

HE IS INEFFECTUAL WHEN DEALING WITH HIS OFF-SPRINGS.

ROMULUS AND REMUS ARE TWINS.

THEY ARE DARK, EXTREMELY GOOD LOOKING, ALMOST SEXUALLY SO.

(3 next)

(221 on 2)

- 1/7 -

ROMULUS AND REMUS
HAVE A CONFIDENCE
BEYOND THEIR YEARS
WHICH SPRINGS FROM
THEIR NATURAL GENIUS,
AND WHICH FREQUENTLY
REVEALS ITSELF IN
ARROGANCE OF MANNER.

NEVERTHELESS, AT
CERTAIN MOMENTS
THEIR RESPONSES
WILL BE JUST THE
SAME AS THOSE OF
OTHER CHILDREN OF
THEIR AGE)

ROMULUS: Where's mother?

SYLVEST: (AWKWARDLY) Er ... She's busy.

REMUS: Does that mean she isn't talking to us?

SYLVEST: No. She's just busy.

(ROMULUS:
(
(Tog:) (We would like to see her.
(REMUS:

SYLVEST: She isn't here.

ROMULUS: (INDIGNANTLY) She's gone out without saying good-bye?

SYLVEST: Well ... Yes.

(THE TWINS SCOWL)

ROMULUS: I suppose you're going out as well?

(3 next)

SYLVEST: In a few minutes.

REMUS: Abandoned again.

ROMULUS: You, we forgive, father ...

222. 3 A MCS — but not mother./
SYLVEST
TRACK OUT R.
CRANING DOWN &
PANNING HIM
L. TO 3-S
WITH TWINS R.
OF HIM

SYLVEST: (QUIET REPROOF) Look ... Romulus, I wish you would be kinder to your mother. You too, Remus.

(ROMULUS:
(
(Tog:) (Why?
(
(REMUS:

223. 1 A CS — SYLVEST: Well ... she is your mother./
REMUS

REMUS: Because mother happened to give birth to us, does that automatically

224. 3 A CS — grant her a place in our affections? /
SYLVEST

225. 1 A CS — SYLVEST: Yes. Yes, of course./
ROMULUS

ROMULUS: Respect must be earned father. Mother is a fool. You know

226. 3 A 3-S — that./
A/B

REMUS: Do you now wish us to respect fools? You've always said the contrary.

SYLVEST: Your mother is who she is whether you think her a fool or not. It's no excuse for poor manners and lack of concern.

REMUS: As you wish, father.

M.2 IN AT 01'45"
DUR:1'01

(AWKWARD SILENCE)

227. 2 B MCS — /
SYLVEST
CRAB L.
PANNING HIM R. TO
BETWEEN TWINS TO
3-S

SYLVEST: I gather ... there's something you wanted to talk to me about?

(1 next)

(227 on 2)

REMUS: Not talk to. Tell you. We're going to play equations.

(SYLVEST REACTS WITH GENUINE ALARM)

SYLVEST: Oh No!

ROMULUS: (TO SYLVEST) You know, I sometimes think you're actually scared of us.

TRACK OUT A BIT as SYLVEST comes forward between TWINS. Leans on table.

SYLVEST: I worry, Romulus. I honestly believe that neither of you has the faintest idea of your real powers. Your mathematical skill could change events on a massive scale. Don't you realise that?

REMUS: Oh! Don't be so melodramatic, father.

ROMULUS: Sometimes you sound just like mother.

REMUS: So why don't you stop worrying. Buzz off and enjoy your evening out.

ROMULUS: We'll still be here when you get back ...

REMUS: ... And so will the universe.

(1 next)

2A 3A /ROTOR IN MOTION/

/Q. NICOLA/

1. INT. TARDIS. CONSOLE ROOM.

1. 3 A M.C.S. /
PERI
crouching behind
console.
PAN UP as she rises

(PERI CROUCHING IN CORNER, STILL IN STATE OF SHOCK AFTER SEEING DOCTOR REGENERATE.

THE DOCTOR IS IN THE SPLIT REMNANTS OF THE PREVIOUS DOCTOR'S COSTUME. BURSTING OUT AT THE SEAMS. HE IS NEVERTHELESS IN EUPHORIC MOOD. LONGING FOR ADMIRATION.

/Q. COLIN/

HE SPINS ROUND - ALMOST A PIROUETTE - FLEXING HIS NEW MUSCLES) /

2. 2 A M.L.S. /
DOCTOR

CRAB R. & PAN HIM L.
PICK UP PERI F/G L.

THE DOCTOR: Well, Peri? What do you think?

PERI: (WRETCHED) It's terrible ... /

2A. 3 /
CU DOCTOR

(3 next)

TRACK OUT L. as HE comes forward so PERI is F/G R.

THE DOCTOR: Oh, never mind about the clothes - they're soon changed. What about me?

2B. 2 / /
2-S A/B

PERI: I meant you.

(THE DOCTOR PAUSES IN HIS MOVEMENTS, HIS EUPHORIA TURNING TO SEVERITY)

Sorry.

THE DOCTOR: I'm afraid I don't understand.

TRACK OUT L. a bit as HE comes forward towards HER.

PERI: Neither do I.* People don't change like that. I mean physically - just in a flash.

THE DOCTOR: (MOLLIFIED) I'm not people, Peri. I happen to be me.

(3 next)

(THE DOCTOR MAKES
HIS WAY ALONG
THE CORRIDOR,
FOLLOWED BY
PERI)

PERI: But why?

TRACK OUT as
DOCTOR comes to F/G L.
HOLDING 2-S

THE DOCTOR: A natural metamorphosis. A form of re-birth. I call it a renewal. (EUPHORIA RETURNING) And this time - a positive triumph! I sense it in every fibre of my being!

CRAB L. A BIT as
SHE comes forward

PERI: Have you the faintest idea what you look like? /

2C. 3
CU DOCTOR

(turns to her)
THE DOCTOR: My outward appearance is of no importance whatsoever - /

2D. 2
2-S

/Well
PERI: It is to me! I have to live with it.

SHE straightens his
clothes, finds mirror
in his pocket

(SHE RUMMAGES IN
HER BAG, PULLS
OUT A HAND-MIRROR.
THRUSTS IT UPON
THE DOCTOR)

Here, look at yourself!

THE DOCTOR: (AMUSED) Very well. If you insist./

3. 3 A MCS
DOCTOR
looking in hand mirror

(HE STUDIES HIS
FACE IN MIRROR)

(2 next)

PERI: What do you see?

4. 2 A MCS
PERI
Doctor holds mirror to her face.

THE DOCTOR: A noble brow/.. Look!

5. 3 A CS
DOCTOR

at least a clear gaze - or/ it will be, given a few hours sleep ... a firm mouth ...

6. 2 A 2-S
DOCTOR F/G L.
PERI behind him R.

a face beaming with a vast intelligence./ (SATISFACTION GROWING) My dear child, what are you complaining about? This is the most extraordinary improvement!

PERI: On what?

DOCTOR goes.

(THE DOCTOR THRUSTS ASIDE MIRROR)

TRACK IN R. PANNING
PERI R. TO 2-S DOCTOR
B/G at door. HE opens it.

THE DOCTOR: My last incarnation. I was never happy with that one.

PERI: Whyever not?

(THE DOCTOR PAUSES OUTSIDE THE TARDIS WARDROBE, HIS HAND ON THE DOOR HANDLE)

HE goes. She follows.

THE DOCTOR: It had a/sort of feckless charm which simply wasn't me -

PERI: (INDIGNANT) What absolute rubbish!

TAPE RUN ON

/Q. COLIN/

7. 4 A MLS
WARDROBE DOOR
DOCTOR in past cam. L. to door. PERI follows in to F/G L.

2. CORRIDOR 4A

PERI: You were almost young. I really liked you. /You were sweet -

8. 1 A M.L. 2-S
PERI/DOCTOR in door
CLOTHES RACK F/G

Efite!

And THE DOCTOR: (POUNCING ON THE WORD) Sweet! Sweet! Sweet! That says it all./

3. WARDROBE 1A 5A

PAN DOCTOR R. to other rack

THE DOCTOR (CONT.): Oh, but this has been a timely change...

MUSIC 3 IN AT 04'05

(THE ROOM IS LARGE AND CRAMMED WITH COSTUMES FROM MANY PLANETS AND CIVILISATIONS.

AS HE UTTERS THE WORD "change" THE DOCTOR HIMSELF CHANGES. HIS EUPHORIA GIVES WAY TO A DARK TERROR. HE SHRINKS INTO A CORNER TRYING TO BURY HIMSELF BEHIND A RAIL OF CLOTHES - A FAUSTUS UPON WHOM THE POWERS OF DARKNESS ARE CLOSING IN)

PAN HIM R. TO clothes rack by wall. HE buries himself in it.

THE DOCTOR: (MUTTERING) Change? What change? There is no change, no time.. no rhyme ... no place for space ... Nothing ... (VOICE RISING) Nothing but the grinding engines of the Universe ... the crushing boredom of eternity!

(PERI HAS BEEN WATCHING HIM FROM THE DOOR WITH GROWING TERROR AND DISBELIEF. HE NOW APPEARS TO BE HAVING SOME KIND OF FIT, PUSHING OUT HIS HANDS AS THOUGH WARDING OFF UNSEEN FORCES)

11. 5 A C.S.
PERI

PERI: (TERRIFIED) Doctor!

4. (CONT.) TWINS' PLAYROOM

231. 2 B ML2-S /
REMUS/ROMULUS

They revolve with their chairs.

REMUS crosses to R. ROMULUS to L.

They sit together facing Cam., theybreathe in, then put manuals across their knees & turn back to back.

(A LONG PAUSE.

THEN ROMULUS STRIKES KEYBOARD.

/
THE GREEN SCREEN BREAKS UP O/S. REMUS. PICTURE WIPES OUT.

AS EACH KEY IS STRUCK, SO A MATHEMATICAL SYMBOL APPEARS ON HIS SCREEN.

HE PROCEEDS SOME WAY WITHOUT HESITATION.

/
CS REMUS

THEN HE LEANS BACK.

/
CS FINGERS

REMUS MOVES AT ONCE INTO COUNTERPOINT.

THE SYMBOLS START COMING UP ON HIS SCREEN.)

/
GREEN SCREEN ONLY - 1st ROW RED SYMBOLS

/
CS ROMULUS

/
RED SCREEN O/S ROMULUS - GREEN LINE PRINTS UP

/
2-S ROMULUS/REMUS

1 A

/Q. COLIN/

5. INT. TARDIS. WARDROBE.

12. 1 A M.S.
DOCTOR by rack R.

CRAB R. A LITTLE
PANNING HIM L. TO 2-S
WITH PERI L.
HE goes up to skip B/G R.

(THE DOCTOR IS
SERENE, IMPERTURBABLE.
NO SIGN OF THE STATE
IN WHICH WE LAST SAW
HIM.

PERI, ON THE OTHER
HAND, STILL LOOKS
SHAKEN.

THE DOCTOR IS NOW
WEARING THE TROUSERS
OF HIS NEW COSTUME.

DURING THE SCENE
HE SEARCHES AMONGST
THE RACKS IN SEARCH
OF A SUITABLE COAT)

PERI: Are you sure you're all right?

HE takes out a coat
& tries it on

THE DOCTOR: My dear child, stop worrying.

(HE TRIES ON A
COAT)

Try to understand. Regeneration in my case is a swift but volcanic experience. A/violent biological eruption in which the body cells are displaced, changed, renewed and re-arranged. There are bound to be side-effects.

/kind of

(THE DOCTOR REJECTS
THE COAT)

But
PERI: (FERVENTLY) It won't happen again?

(Break next)

PAN HIM L. to in front of mirror (SEE HIS & PERI's REFLECTIONS)

THE DOCTOR: Oh, it may indeed, but each time with diminishing effect. You have nothing to fear.

CRAB L. A BIT as he comes to F/G rack, PANNING R.

CONTINUE until PERI IS B/G L.

PERI: Next time, I'm not going to look.

THE DOCTOR: If you find it so upsetting, that would be the most sensible thing to do.

TRACK IN ON HIM as he selects costume.

(THE DOCTOR SEES THE COAT HE WILL CHOOSE AND SMILES BROADLY.

AS YET, WE DO NOT REALISE HOW TASTELESS IT WILL BE)

MUSIC 4 IN AT 05'52

TAPE STOP 1 to B 5 to A

/P.M. Strike F/G clothes rack/

1A-B 2B 3A

6. INT. TWINS' PLAYROOM. NIGHT.

GREEN SCREEN O/S REMUS

(ROMULUS AND REMUS AT MANUALS. BOTH SCREENS NOW COVERED WITH SYMBOLS.

CS REMUS

BOTH TWINS SHOW SOME SIGNS OF PHYSICAL AND MENTAL EXHAUSTION. THEIR GAME OF EQUATIONS, NOW DRAWING TO ITS CLOSE, HAS LEFT THEM DRAINED.

HANDS COMING OFF BOARD

RED SCREEN O/S ROMULUS FINGERS ON BOARD

REMUS STRIKES THREE FINAL NOTES. THE LETTERS QED COMES UP ON HIS SCREEN.

CS ROMULUS

CS REMUS

2-S TURN & EDGEWORTH MATERIALISES

THEY TURNS SLOWLY ROUND ON THEIR STOOLS, FACING EACH OTHER.

AS THEY DO SO, THE FIGURE OF A MAN MATERIALISES IN THE CENTRE OF THE ROOM. HE IS TALL, AGELESS, HANDSOME IN A MACHIAVELLIAN WAY. YET THERE IS A LATENT BENEVOLENCE.

WE WILL CALL HIM PROFESSOR EDGEWORTH. HE IS, IN FACT, AZMAEL, A TIME LORD AND DEPOSED MASTER OF THE PLANET JOCONDA. FORMERLY A BENIGN RULER, HE IS NOW CONTROLLED BY MESTOR A MONSTER OF EVIL GENIUS WHO HAS USURPED HIS POWERS.

THE TWINS ARE CHILDREN ONCE MORE, ENTRANCED BY A CONJURING TRICK.

REMUS AND ROMULUS ARE OPEN-MOUTHED WITH ADMIRATION)

244. 1 A MCS /

REMUS. He rises. PAN UP. He turns to ROMULUS

REMUS: Fantastic!

245. 3 A CS /

ROMULUS. He turns to REMUS

ROMULUS: What a super trick! /

246. 2 B 3-S /

ROMULUS F/G L./ EDGEWORTH B/G C./ REMUS F/G R.

(EDGEWORTH SMILES ON THEM WITH GREAT CHARM)

EDGEWORTH comes forward

EDGEWORTH: Oh, I wouldn't impose upon you for a moment. It's no more than a simple illusion.

247. 3 A CS

ROMULUS

REMUS: We know that - /

ROMULUS: We've seen it in the theatre - /

248. 1 A CS

REMUS

REMUS: You did it jolly well./

249. 2 B CS

EDGEWORTH He looks R. HOLD

EDGEWORTH: Thank you ... /

REMUS' COMPLETED SCREEN

(HIS EYES ARE ON THE SCREENS)

249.cont. He looks L. HOLD.

ROMULUS' COMPLETED SCREEN

/2 ZOOM OUT TO 3-S/

250. 2 B 3-S / Your own talents are vastly superior.

(SHAKING HEAD IN ADMIRATION.)

Amazing. Quite amazing. A symphony in higher mathematics ...

ROMULUS: It just so happens we've had a good evening. (PUZZLED) Who are you, by the way?

(1 next)

EDGEWORTH: Professor Edgeworth.

(REMUS AND ROMULUS ARE NOW OVER THEIR INITIAL PLEASURE, AND REVERTING TO THEIR MORE NORMAL STYLE. BUT STILL CURIOUS)

TRACK OUT as they both sit HOLDING 3-S

ROMULUS: Never heard of you.

EDGEWORTH: No reason why you should.

REMUS: What do you want?

EDGEWORTH: I came to pay my respects to your father, the Professor. A man of great distinction ...

ROMULUS: A bit late for social calls.

TRACK OUT CRANING UP TO H/A as EDGEWORTH comes forward to F/G C. facing Cam.

EDGEWORTH: Yes, I must apologise. I've come a long way.

(THE TWINS ARE NOW BECOMING SUSPICIOUS)

TRACK IN as TWINS rise HOLDING 3-S (Tog:)

(ROMULUS:
(
(How did you get in here?
(REMUS:

EDGEWORTH: (EASILY) How does one enter a dwelling?

ROMULUS: Nobody's allowed in when our parents are away.

TRACK IN R. PANNING L. WITH EDGEWORTH as he crosses below

ROMULUS to above R. of him.

EDGEWORTH: Come now. Do I look as though I was going to do you harm?

ROMULUS: Beside the point. You oughtn't to be here.

EDGEWORTH: Then I shall leave. When do you expect your parents back?

(Tog:) (REMUS: / ROMULUS:) We don't know.

EDGEWORTH: Tell your father I will call him.

(Tog:) (REMUS: / ROMULUS:) All right.

EDGEWORTH takes REMUS' hand.

EDGEWORTH: (GENIAL) Goodbye, my boy. It's been a and a

MUSIC 5 IN AT 07'35

(AS HE SQUEEZES REMUS' HAND.

251. 1 A CS — REMUS

REMUS GIVES

252. 2 B 3-S — A/B

SLIGHT GASP.

HE SHAKES ROMULUS BY THE HAND)

TRACK OUT L. AGAIN as EDGEWORTH moves L. towards ROMULUS takes his hand.

Goodbye Romulus. Our paths are bound to cross again. (cont ...)

(AS HE SQUEEZES ROMULUS' HAND.

253. 1 A CS — ROMULUS

ROMULUS GIVES A

254. 2 B 3-S — A/B

SLIGHT GASP.

A CHANGE AT ONCE APPARENT IN THE TWINS. ALL THEIR NATURAL CONFIDENCE AND RESISTANCE HAS EVAPORATED)

(1 next)

They cross hands.

EDGEWORTH: (cont) (CRISP) Show me your hands.

258. BOTH PALMS CROSSED /

(BOTH REMUS AND ROMULUS SHOW HIM THEIR RIGHT HANDS, PALMS UPPERMOST.

ON EACH PALM IS A ROUND BLACK SPOT)

254. CONT. /
3-S A/B

Now. What are your names?

ROMULUS: I am Romulus.

REMUS: I am Remus.

(THE TWINS MIGHT BE TALKING IN THEIR SLEEP.

EDGEWORTH MAKES GESTURE EMBRACING ROOM)

EDGEWORTH: What is this place?

(Tog:) (ROMULUS: (((DULLY) We do not know. (REMUS:

They move away from Cam.

EDGEWORTH: (SATISFIED) Good. Excellent. Come.

(HE PULLS THEM BY THEIR RIGHT HANDS INTO THE MIDDLE OF THE ROOM TO THE POINT WHERE HE HAS MATERIALISED. HE LETS GO OF THEIR HANDS, OFFERS HIS LEFT ARM)

/1 move in/

They turn front.

255. 1 A CS Hold onto my sleeve. /
EDGEWORTH'S L. HAND with ring. He touches it with R. hand. (THEY OBEY.

/2 ~~tighten~~ a little & lock off/

256. 2B 3-S(Locked off)
ROMULUS/EDGEWORTH/REMUS

- - - - - - - - - - - - - - -
TAPE RUN ON

CLEAR ACTORS. SET IN DUST
- - - - - - - - - - - - - - -

257. 2 B EMPTY ROOM /

WITH HIS RIGHT HAND, EDGEWORTH TOUCHES A HEAVY RING ON HIS LEFT HAND.

THE THREE OF THEM DEMATERIALISE.

ON THE FLOOR WHERE THEY STOOD THERE REMAINS A FAINT, DUST-LIKE DEPOSIT)

1B-A 5A

Q. COLIN

7. INT. TARDIS WARDROBE.

MUSIC 6 IN AT 08'14

13. 5 A M.L.S.
REFLECTION OF DOCTOR in mirror OVER HIS L. SHOULDER

(THE DOCTOR IS NOW DRESSED IN HIS NEW COSTUME. IT IS TOTALLY TASTELESS, EACH COLOUR CLASHING WITH THE ONE ALONG SIDE IT.)

13A. 1 CS
BADGE

13B. 5
REFLECTION A/B

Q. NICOLA

14. 1 B 2-S (as he turns)
DOCTOR F/G R./
PERI B/G L.
sitting edge of skip.

PERI: You can't be serious!

THE DOCTOR: I am always serious!

PERI: You can't go out dressed like that.

THE DOCTOR: And why not?

PERI: You look dreadful.

DOCTOR moves to L. of PERI.
CRAB R. TO POS. A.
PANNING L. as she comes forward
HOLDING 2-S.

THE DOCTOR: That is what people said of Beau Brummel ... You remember him?

PERI: But he had taste, a feeling for style.

DOCTOR starts to go.
PAN R. WITH PERI to clothes rack B/G.
She selects a costume.

THE DOCTOR: (OUTRAGED) And I don't?

(COMES FORWARD)

PERI: Not if what you're wearing is an example. It's ... (WORDS FAIL HER) ... Yuk!

(DOCTOR to door)

(THE DOCTOR SCOWLS)

TELECINE 1:

Deep Space.
(Model Shot).

A shabby space freighter hangs in space - this is Edgeworth's ship.

Along one side of the ship is its registration number: XV 773.

It's appearance is deceptive as it is more than capable of out-running the fastest fighters.

MUSIC 7 IN AT
09'01"
DUR: 41"

1C 4B

(5B)

Q. OLIVER & BARRY

8. INT. EDGEWORTH SPACECRAFT. BRIDGE.

15. 1 C 2-S

DRAK at desk F/G L.
NOMA B/G R.
CRAB R. PANNING NOMA L.
SO DRAK IS R.

(THE INTERIOR IS CLEAN-LINED AND VERY SOPHISTICATED.

THE ONLY OCCUPANTS ARE TWO JOCONDANS - DRAK AND NOMA.

BOTH ARE "CONTROLLED" BY MESTOR.

DRAK IS SMALL, ALERT AND LIVELY, AND - INSOFAR AS HE IS ABLE TO BE - LOYAL TO EDGEWORTH.

NOMA IS TALL, SATURNINE AND SINISTER. HE HAS ACCEPTED THE NEW REGIME, AND IS A SORT OF GESTAPO OFFICER SENT TO KEEP AN EYE ON EDGEWORTH)

Right.

NOMA:/ His time is up. I shall contact Mestor.

NOMA COMES FORWARD

DRAK: (WATCHING SCANNER) No need. He's got them. He's coming now.

TAPE RUN ON

1 turn onto transmat
Lock off shot

(EDGEWORTH AND TWINS MATERIALISE IN THE TRANSMAT CUBICLE.

16. 1 M.L.S.

EMPTY CAPSULE

Light Change

THE TWINS ARE STILL UNDER THE INFLUENCE PUT UPON THEM BY EDGEWORTH)

TAPE RUN ON (P.M. SET IN EDGEWORTH & TWINS)

17. 1 (Locked Off) M.L.3-S

EDGEWORTH & TWINS IN CAPSULE

(4 next)

(17 on 1)

18. 4 B GROUP S.
DRAK & NOMA F/G.
GROUP IN TRANSMAT
B/G between them

AS NOMA, DRAK & TWINS come foward TRACK OUT PANNING THEM R. to Bunker. They go in.

EDGEWORTH: Lock them in the bunker.

DRAK: At once.

(DRAK LEADS TWINS AWAY)

19. 1 C M.L.S.
EDGEWORTH
PAN HIM R. to corner of desk. TRACK OUT L. as HE comes forward. He looks up. (LEAVE HEAD ROOM)

(EDGEWORTH MOVES TO FAR END OF SPACECRAFT, STANDS IN FRONT OF A RECEIVER AND GRIPS A HANDLE.

THERE IS A PAUSE.

SUDDENLY A SHAFT OF RED LIGHT SHOOTS FROM THE CEILING ENCASING EDGEWORTH)

/LIGHTING Q.: RED LIGHT/

ALSO GALLERY ONLY FX

EDGEWORTH: Mestor.

(SLOWLY THE HEAD OF MESTOR IS FADED IN AND IS SUPERIMPOSED OVER EDGEWORTH'S.

IT'S AS THOUGH THEIR MINDS ARE AS ONE.

THE IMAGE SHOULD BE VERY SINISTER.

MESTOR SPEAKS THROUGH EDGEWORTH'S MOUTH, ALTHOUGH THE VOICES ARE QUITE DIFFERENT)

MESTOR'S VOICE: (O.S.) Yes, Edgeworth?

(MESTOR'S VOICE IS SMOOTH, DEEP, DANGEROUS, ROTTEN - A VOICE AT ONCE SUBTLE AND FULL OF MENACE)

EDGEWORTH: I have them on board.

(Break next)

(20 on 5)

MESTOR: Are they docile?

EDGEWORTH: For the moment - yes. I gave them a selective amnesia.

MESTOR FADES IN OVER EDGEWORTH

MESTOR: When will they be missed?

EDGEWORTH: Very soon.

MESTOR: You have no time to lose. There will be hue and cry. I want no trail to Joconda. Take them to the safe house on Titan Three.

EDGEWORTH: At once.

MESTOR: You will remain at the safe house, until further notice.

TRACK IN TIGHT ON EDGEWORTH as he closes his eyes.

EDGEWORTH: As you command, Mestor.

(THE SHAFT OF RED LIGHT AND THE IMAGE OF MESTOR FADES.

EDGEWORTH LOOKS WORN AND TIRED)

2A-B 3A /ROTOR IN MOTION/

/Q. COLIN /

10. INT. TARDIS CONSOLE ROOM

MUSIC 8 IN AT 10'22
DUR: 17"

21. 2 A C.S. /
DOCTOR'S HANDS
punching buttons

22. 3 A M.S. /
DOCTOR

/Q. NICOLA/

PERI: Darraa!

TRACK OUT L. A BIT
PANNING HIM R.
to back of console

23. 2 A M.L.S. /
PERI
Entering from corridor

24. 3 A M.S. /
DOCTOR
PAN HIM L.

DOCTOR: Yuk.

25. 2 A M.L.S. /
PERI
She comes forward

PERI: Where are we going?

26. 3 A M.C.S. /
DOCTOR

THE DOCTOR: Vesta Ninety-Five

27. 2 A M.C.S. /
PERI

PERI: Where's that?

28. 3 A M.C.S. /
DOCTOR

PAN HIM L. A BIT and I

THE DOCTOR: You'll soon find out. It's a marvellous place for a holiday. And you both need a rest. I would take you to the Eye of Orion... (A LITTLE EMBARRASSED) ... but the co-ordinates allude me at the moment.

(HE IS NOW STARING AT HER IN A STRANGE, OWLISH WAY)

29. 2 A 2-S Peri... /
DOCTOR F/G L./
PERI B/G R.

PERI: Yes?

THE DOCTOR: How did you come by a name like that?

PERI: It's the diminutive of my proper name. erpugillian.

30. 3 A M.S. (as he moves) THE DOCTOR: Indeed./ (cont...)
DOCTOR

(2 next)

/2 to B/

PAN HIM R. above console.
CRAB R. with him picking up PERI F/G R.

(THE DOCTOR QUOTING UNEXPECTEDLY & MELODRAMITCALLY)

THE DOCTOR: (cont)
One morn a Peri at the gate
Of Eden stood disconsolate ... MUSIC 9 IN AT 11'14

Who wrote that?

PERI: I haven't the faintest idea.

THE DOCTOR: Of course you don't You don't even know what a Peri is, do you , Peri?

(HIS MANNER IS ONCE MORE BEGINNING TO FRIGHTEN PERI, WHO NOW RECOGNISES THE ONSET OF HIS MADNESSES)

TRACK IN TO M.C.2-S AS HE COMES FORWARD TO ABOVE L. OF HER.

PERI: N-no.

THE DOCTOR: I'll tell you A Peri is a good and beautiful fairy in Persian mythology ... The interesting fact is, before it became good, it was evil. (MADNESS NOW) And that is what you are. Thoroughly evil.

PERI: Doctor! Stop it!

CRAB R. A LITTLE PANNING HER ACROSS HIM L. & ROUND BACK OF CONSOLE

THE DOCTOR: No , no ... Not even a fairy. An evil alien sent to spy on me. Well, we all know the fate of alien spies!

31. 2 B M.S.
DOCTOR
TRACK OUT R. A BIT as he comes forward PANNING HIM L. below console to 2-S PERI B/G L.

(HE RUSHES AT HER.

PERI SCREAMS. SHE TRIES TO DODGE HIM. HE GRABS HER. SHE GETS AWAY.

(Break next)

He chases her to b/g, turns her.
PAN THEM R. to console.
She picks up mirror.
TRACK OUT L. as he throws her to floor.
PAN THEM,
WITH HIM as he kneels over her.
She holds mirror to his face.

THE DOCTOR LUNGES AT PERI.

SHE MANAGES TO SNATCH UP HER HAND MIRROR.

AS SHE DOES SO, SHE TRIPS, FALLING BACKWARDS. THE DOCTOR IS ON HER FOR THE KILL.

SHE CAN'T USE THE MIRROR AS A WEAPON, BUT SHE SUCCEEDS IN PUTTING IT BETWEEN HER FACE AND HIS OWN, SO THAT IT REFLECTS HIS FACE.

CS DOCTOR'S FACE IN MIRROR

31. CONT.

ACCIDENT OR INSTINCT. IT DOESN'T MATTER.

He rises. CRAB L. PANNING R. WITH HIM as he staggers back against console
QUICK ZOOM IN ON HIM TO C.S.

THE DOCTOR SEES THE REFLECTED IMAGE, HIS OWN FACE CONTORTED WITH DIABOLICAL FURY.

HE LETS HER GO.

CRY OF TERROR FROM THE DOCTOR.

HE STARTS BACK FROM HER, HIS HANDS SHIELDING HIS EYES)

TAPE STOP

3 to B Tardis 2 to C Tardis 1 to G Tardis
4 to Spacecraft Bunker ready for Pos. C
5 to Bunker Pos. C

(100)

2B-A (4A in Ops Room)

11. INT. TWINS' PLAYROOM. NIGHT.

259. 2 B WS / (SYLVEST ENTERS)
CHAIRS F/G
/Q. DENNIS/SYLVEST IN B/G

SYLVEST: (CALLING) Romulus ... Remus ...

As he comes forward CRAB L. TO POS. A. CONTINUE CRAB L. as he goes up to window B/G. TRACK IN on him as he comes forward. PAN DOWN as he crouches to pile of dust. PAN UP as he rises. TRACK IN after him and close on screen as he inserts code. Screen illuminates.

(HE LOOKS AROUND THE ROOM AND CALLS AGAIN, THIS TIME WITH MORE URGENCY.

HE THEN NOTICES A DUST LIKE DEPOSIT ON THE FLOOR, EXAMINES IT, AS A LOOK OF DESPAIR COMES TO HIS FACE.

SYLVEST RUSHES TO THE WALL OF THE ROOM AND PUNCHES A CODE INTO A PRESS BUTTON DISPLAY.

A SCREEN IS ILLUMINATED AND WE SEE HUGO LANG)

(Ops Room)
260. 4 A CS (ON SCREEN) /
HUGO

HUGO: Special Incident Room. /
CS SYLVEST

SYLVEST: Professor Sylvest, Security, clearance nine, four, one, oblique two, nine. /
HUGO ON MONITOR

(ALMOST ON THE VERGE OF TEARS)

They've gone

(260 CONT.)

HUGO: Sir? /

SYLVEST: My children have been kidnapped.
CS SYLVEST

(102)

/Swinger behind Technician Open
Swinger behind Hugo Open/

2C-D 4A 1C (3B Playroom)

/Q. KEVIN/

12. INT. INTER-PLANETARY OPERATIONS ROOM. NIGHT.

262. 4 A MCS /
/Q. DENNIS/ HUGO at desk

HUGO: When did this happen?

263. 1 C CS /
MONITOR ON DESK
INCLUDE HANDS
3 B CS
SYLVEST

SYLVEST: (MOUTHING REPLY) Whilst I was out - two hours at the maximum.

264. 4 A CS /
/Q. DENNIS/ HUGO

I see.
HUGO: /What are the indications?

265. 1 C CS /
MONITOR
3 B CS
SYLVEST

SYLVEST: I found Zanium on the floor. It looks serious.

266. 4 A MS /
HUGO

He leans & presses button.
He beckons L.

HUGO: I'm afraid it does.

Extra comes into F/G L. Crosses out R.

268. 4 A MS
HUGO
/Q.EXTRA/ Extra in from R. crosses desk.
/Q. HELEN/ PAN L. WITH EXTRA
STAY ON DOOR AS FABIAN IN

... Naturally you are anxous. Leave this to us. I'll get the Commander to call you back.
(cont ...)

/1 pull out of set/

/P.M. Close Swinger behind Hugo's Desk/

31

(Pause next)

(268 on 4)

SYLVEST(OOV):Are you listening to me?

(103)

HUGO: I'm listening, Professor.

SYLVEST: I'm very, very anxious.

HUGO: Yes, naturally you are anxious. Leave it to us sir. I'll get the Commander to call you back.

(AS HUGO ENDS CONVERSATION, FABIAN COMES IN, BUTTONING UP TUNIC.

HE IS THE ARCHETYPICAL SENIOR POLICE OFFICER OF ANY CENTURY. SHE IS IN BAD TEMPER FROM BEING WOKEN UP.

(Extra sits)

FABIAN comes forward. Extra 1 at chair gives papers. FABIAN takes them, comes forward to her desk.

/Q. KEVIN/

269. 4 A MCS
HUGO
Removes headphones. Rises. PAN HIM L. TO 2-S

HUGO RISES TO HIS FEET)

270. 2 2-S
FABIAN L. at desk /HUGO B/G R. PAN L. A BIT as he comes to end of FABIAN's desk

HUGO: (cont)/ Sorry to disturb you, Goodbye. Commander.

FABIAN: (IRRITABLE) What is it?

HUGO: The Sylvest twins are missing. The professor found a dust-like deposit on the floor of their room. He says it's zanium.

271. 4 A CS
FABIAN

FABIAN: (GROANING ALOUD) Zanium! You know what that means?

272. 2 D CS
HUGO

HUGO: An extra terrestrial kidnap.

273. 4 A MCS
FABIAN behind desk

FABIAN: If those twins have fallen into alien hands ...

(HE DOESN'T FINISH COMES VERY MUCH ALIVE)

274. 2 D 2-S
A/B

This is something I've always feared. What's the time factor?

(4 next)

275. 4 A 3-S
2 EXTRAS behind L & R. FABIAN rises. Extras cross eachother & leave.

HUGO: He says two hours maximum./

FABIAN: Right! They're still within range. (DECISIVE) I'm ordering first priority. Full-scale search. I want all pursuit crews launched. Briefing will take place in flight

276. 2 D 2-S
FABIAN/HUGO

HUGO: Commander.

FABIAN: And I want you as Flight Leader .../

He goes B/G.

HUGO: (SALUTING) Yes, Commander.

(HUGO EXITS.

PAN FABIAN L. to L. of TECHNICIAN who starts punching keys on desk.

FABIAN TURNS TO FEMALE TECHNICIAN SEATED AT A LARGE CONSOLE)

FABIAN: I want a thorough scan. All unidentifiable space vehicles must be investigated.

TECHNICIAN: Right.

2C 3B

/ROTOR IN MOTION/

/Q. NICOLA/

13. INT. TARDIS. CONSOLE ROOM.

33. 3 B M.C.S. (L/A) /
PERI

(PERI STANDS LEANING FORWARDS, HER HANDS PRESSING DOWN ON SOME CONVENIENT SHELF-LIKE PROJECTION IN THE TARDIS. SHE IS PHYSICALLY EXHAUSTED, HER BREAST HEAVING FROM SPENT ENERGY.

/Q. COLIN/

THE DOCTOR IS WATCHING HER WITH AN AIR OF TOTAL BEWILDERMENT)

34. 2 C M.C.S. /
DOCTOR by console

35. 3 B C.S. THE DOCTOR: What happened? /
PERI

PERI: (GASPING) You ... had ... another of your fits.

THE DOCTOR: I don't have fits!

36. 2 C C.S. PERI: Whatever ... you call them. /
DOCTOR

THE DOCTOR: I told you. Manic moments. Of no consequence. They become less dramatic and

37. 1 G C.S. less and less frequent. /
PERI

Well(LOOKING UP AT HIM)
PERI: /This was worse ... longer.

38. 2 C C.S. It was horrible. /
DOCTOR

THE DOCTOR: (TARTLY) Don't

39. 1 G M.S. exaggerate. /
PERI

SHE RISES

(PERI HAS RECOVERED SUFFICIENTLY TO RAISE HER HEAD AND LOOK AT HIM)

/3 TRACK OUT A BIT/

(2 next)

TRACK OUT A BIT
AS SHE COMES
FOWARD L.
DOCTOR INTO F/G R.

PERI: Exaggerate? You don't remember what you did, do you?

THE DOCTOR: I - I must admit... I am a little hazy.

40. 2 C M.C.2-S
DOCTOR OVER
PERI'S R. SHOULDER

PERI: You tried to kill me!/

THE DOCTOR: Don't be absurd.

PERI: I'm not ...

(WHILE STILL NOT
BELIEVING HER,
HER MANNER IS
STARTING TO MAKE
THE DOCTOR UNEASY)

THE DOCTOR: What you say is impossible. I have an inbuilt resistance to any form of violence ... except in self-

41. 1 G C.S.
PERI

defence. /

(PERI IS HAVING A
HARD TIME. HYSTERIA
JUST CONTROLLED.

42. 2 C M.C.S.
DOCTOR
He moves forward to

PERI: You don't!/

THE DOCTOR: (PUZZLED) I don't?

43. 3 B MC2-S
PERI L./DOCTOR R.

(cont ...) /

She holds mirror
up to him

(AT LAST SHE IS
THROUGH TO HIM!

HE STARES AT HER
WITH GROWING
INCREDULITY)

(1 next)

THE DOCTOR: (cont) Upon my word! You really are frightened, aren't you!

PERI: (BEGINNING TO SOB) Frightened half to death. And that's only because I'm not dead already.

She moves up to console. PAN HER R. so DOCTOR is F/G L. He turns.

44. 1 G M.C.S.(as he turns) / DOCTOR

THE DOCTOR: (NERVOUS TWITCHING BEGINNING) Something's wrong. Something's Very wrong. *

MUSIC 10 IN AT 14'30 DUR. 58"

TRACK OUT R. A BIT PANNING HIM R. ALONG FRONT OF CONSOLE, PICKING UP PERI, B/G L.

(LUNACY COMING ON AT MERE RECOLLECTION)

Oh, no ... no! Has it come to that? Regenerate yet unregenerate!

(HE STAGGERS BACK AGAINST WALL OF TARDIS, RIGHT HAND PRESSED TO HIS TWIN HEARTS - A CROSS BETWEEN A BAD HAMLET AND A FIGURE FROM VICTORIAN MELODRAMA)

As he goes out R. TIGHTEN ON HER (ZOOM) TO C.S.

Alas! Poor Peri! Not for us the pleasure of Vesta Ninety-Five.

(PERI IS STARING AT HIM, WIDE-EYED, ALL HER FEARS RETURNING)

45. 3 B M.L.S. DOCTOR by door

PERI: What are you saying?/

THE DOCTOR: (MAD MUTTERING) I am a living peril to the Universe ... (cont ...)

(HE PRESSES THE PALMS OF HIS HANDS TO THE SIDES OF HIS HEAD)

(2 next)

PAN HIM L.
above console
to 2-S PERI F/G L.

THE DOCTOR: (cont) (MAD MUTTERING) If this poor hive is to be cleansed, there's only one recourse ... Contemplation ...

(HE ABRUPTLY THROWS HIS ARMS ALOFT - ALMOST A TRIUMPHAL GESTURE)

(VOICE RISING) Self-abnegation in some hellish wilderness! Ten days - ten years - a thousand! Of what consequence is time to me?

(HE DROPS HIS ARMS, EYEBALLS GLARING AT PERI)

TRACK OUT L.
as he moves down
to her so she is R.

I shall become a hermit, and you, child, shall be my disciple. know the very place. An asteroid so desolate -

(ON THE WORD "DESOLATE", HE HURLS HIMSELF AT TARDIS CONTROLS)

He crashes hands
down on console
keys

(SHOUTS) Titan Three is where I shall repent!

GALLERY ONLY FX

(PERI SCREAMS)

PAN L. WITH PERI
as she falls to floor.

(WHATEVER HE DOES TO THE CONTROLS, THE EFFECT IS LIKE SPINNING THE CAPSTAN OF A TALL-SHIP, AND HITTING A GALE BROADSIDE.)

T/K IN GALLERY ONLY

5C

/Q. ANDREW/

14. INT. EDGEWORTH'S SPACE-CRAFT. BUNKER.

47. 5 C C.S. /
PANEL ON WALL
TRACK OUT TO
INCLUDE REMUS
working on it F/G L.
PAN L. TO ROMULUS
on bunk. He rises.
CRAB L. & PAN HIM R.
TO 2-S WITH REMUS L.
He sits front of
bunk R.
TRACK IN ON THEM

(THE TWINS LOCKED IN.

REMUS, WITH MULTI-PURPOSE PENKNIFE REMOVING SMALL METAL PANEL FROM WALL.

BEHIND IT IS A MASS OF WIRING.

ROMULUS, WHO HAS BEEN STRETCHED ON BUNK, SITS UP)

ROMULUS: What are you doing?

REMUS: We don't know where we're from or where we're going, but one thing's for sure. This is a spacecraft ...And we're prisoners.

ROMULUS: Then we must try to escape.

REMUS: I might be able to put out some sort of distress signal.

But
ROMULUS:/ Who's going to hear it?

REMUS: How should I know?

MUSIC 11 IN
AT 15'51
DUR; 42"

(REMUS IS NOW BUSY FIDDLING WITH WIRES)

TRACK OUT R.

PANNING ROMULUS L TO DOOR

Keep an ear to the door.

1D-C 4D 5E

/Q. MAURICE/

16. INT. EDGEWORTH'S SPACECRAFT. BRIDGE.

58. 5 E M.C.S. /
EDGEWORTH on bunk

/Q. BARRY/

59. 1 D 2-S /
DRAK F/G R. at controls
NOMA B/G L.

/
SCREEN: HUGO'S FIGHTER APPEARS

/
NOMA TURNS & WALKS AWAY TOWARDS EDGEWORTH

(DRAK AT CONTROLS.

EDGEWORTH STRETCHED OUT SLEEPING.

NOMA STANDS LOOKING DOWN AT HIM, HIS FACE EXPRESSIONLESS.

HE TURNS AWAY, PATROLS A FEW PACES, MOVES TOWARDS DOOR OF BUNKER.

AS HE DOES, WE SEE HUGO'S FIGHTER APPEAR ON THE SCANNER SCREEN)

4C 5D

/Q. ANDREW/

17. INT. EDGEWORTH'S SPACECRAFT. BUNKER.

48. 4 C M.C.S. /
REMUS (BACK TO CAM.)
L. replacing panel

(REMUS REPLACING PANEL)

/Q. PAUL/

49. 5 D M.C.S. /
ROMULUS at door

PAN HIM R. TO BUNK TO 2-S. He sits.

ROMULUS: I think someone's coming!

(REMUS HIDES HIS PENKNIFE, SITS ON BUNK WITH HIS BACK TO PANEL, HOLDING IT IN PLACE.

50. 4 C M.S. /
REMUS replacing panel

51. 5 D M.S. /
DOOR
It opens. NOMA in a step. He looks at ROMULUS

DOOR OPENS, NOMA LOOKS IN.

HE STARES AT THEM WITH HOSTILITY, LOOKS ROUND BUNKER SUSPICIOUSLY, GOES OUT AGAIN, CLOSING DOOR, WITHOUT A WORD SPOKEN)

52. 4 C M.C.S. /
ROMULUS on bunk

53. 5 D C.S. /
NOMA turns to look at REMUS

54. 4 C C.S. /
REMUS

55. 5 D M.S. /
NOMA. He goes

56. 4 C M.S. /
REMUS
Starts to screw panel

REMUS: Phew! That was a bit close.

(HE FINISHES SCREWING UP PANEL)

57. 5 D 2-S /
REMUS R.
ROMULUS IN TO L. OF HIM. Leans upon bed

ROMULUS: Did you do it?

REMUS: (NODS) I only hope it works..

2E 4B 1D

/Q. HELEN/

18. INT. INTER-PLANETARY OPERATIONS ROOM. NIGHT.

279. 1 D MCS /
FABIAN

(FABIAN AT DESK.

THERE IS A BUZZ FROM THE CONSOLE.

FABIAN LEANS FORWARD AND OPERATES A SWITCH)

FABIAN: Yes?

HUGO'S VOICE: (DISTORTED) It's Lang Commander. I'm in visual contact with a Space Hopper Mark Three freighter, registration number X.V. Seven, seven three, but I'm unable to make voice contact.

280. 2 E 2-S
TECHNICIAN F/G L.
FABIAN at desk B/G R.

FABIAN: (TO TECHNICIAN) Check it out Elena/ will you.

(FEMALE TECHNICIAN PUNCHES CO-ORDINATES INTO COMPUTER.

281. 4 B CS /
VDU
Figures come up on it.
(XV773)

FIGURES START TO FLASH UP ON HER V.D.U.

282. 1 D CS /
FABIAN

HUGO'S VOICE: The ship is also

283. 4 B CS transmitting an irregular signal / My
VDU flight computer is unable to analyse
284. 2 E CS it. /
TECHNICIAN

(TECHNICIAN FROM V.D.U.)

(READING)

TECHNICIAN: X.V. Seven, seven, three was reported missing, believed destroyed

285. 1 D MCS eight months ago. /
FABIAN

(Break next)

(107)

(285 on 1)

FABIAN: (TO HUGO) Did you get that?

TRACK IN TO CS

HUGO'S VOICE: Yes, Commander.

FABIAN: Proceed with care. But find out what that freighter's up to.

---

(22)

1C 4D

/Q. OLIVER/

19. INT. EDGEWORTH'S SPACECRAFT. BRIDGE.

63. 1 C 3-S /
DRAK F/G R.
NOMA/EDGEWORTH B/G L.

(DRAK SITS BEFORE THE CONSOLE LOOKING AT THE SCANNER - SCREEN.

MONITOR & T/K HUGO'S FIGHTER

ON IT HE CAN SEE HUGO'S FIGHTER)

GALLERY ONLY

/1 TIGHTEN TO CS DRAK/

HUGO'S VOICE: (DISTORTED) This is fighter leader to Freighter X.V. seven, seven, three./ This is fighter leader to Freighter X.V. seven, seven, three. Are you receiving me?

64. 1 C 3-S
A/B NOMA
comes forward

65. 4 D C.S. /
DRAK'S FINGER'S

(DRAK SWITCHES OFF THE VOICE IN MID-SENTENCE.

HE THEN FINGERS THE CONTROLS AND THE NOISE OF THE ENGINES INCREASE.

MONITOR & T/K. IT BLURS & FADES

GALLERY ONLY

THE IMAGE ON THE SCANNER-SCREEN BLURS.

THE FREIGHTER HAS GONE INTO WARP DRIVE)

2E 4B 1D

/Q. HELEN/

20. INT. INTER-PLANETARY OPERATIONS ROOM. NIGHT.

286. 1 D MS / (AS BEFORE, THE CONSOLE BUZZES)
FABIAN at desk.
TRACK IN TO CS

HUGO'S VOICE: Lang, here. The freighter's gone into warp drive.

FABIAN: Then follow it.

HUGO'S VOICE: You don't understand, Commander. The X.V. class of freighter was never built for warp drive. It must have been modified.

FABIAN: Do you want back-up?

HUGO'S VOICE: No. Not yet. I'd like to know ...

(HIS VOICE VANISHES IN MASSIVE STATIC)

FABIAN: Lang ... Lang, are you receiving me?

(BUT THE STATIC ONLY INCREASES)

287. 2 E 2-S
TECHNICIAN F/G L.
FABIAN B/G R.

288. 4 B CS
TECHNICIAN

Elena / Find out what's happened. /

TECHNICIAN: He's right, Commander. It wasn't built for warp drive. /

289. 2 E CS
FABIAN

(FABIAN THINKS FOR A MOMENT)

TAPE STOP 1 to E 4 to A

P.M. Strike Hugo's desk back against flat

2C 3C-D 1E-F -E

Screen Closed
Rotor Still

/Q. COLIN & NICOLA/

21. INT. TARDIS.CONSOLE ROOM.

MUSIC 12 IN AT
17'52 DUR:23"

66. 1 E 2-S(through door)/
DOCTOR B/G L.
behind console
PERI F/G R.
opens screen

SCREEN OPENS & T/K TITAN 3

(ON THE SCANNER-SCREEN WE SEE THE SURFACE OF TITAN THREE.

THE DOCTOR, THE PRIEST OR PENITENT.

PERI WATCHING HIM)

GALLERY ONLY

/Q. COLIN (DIALOGUE)/

66 ON 1 CONT.

THE DOCTOR: Titan Three/ thou craggy knob which swims upon the oceans of the firmament - receive this weary penitent!

DOCTOR comes forward to R. of PERI

PERI: I think I'm going to be sick.

(HE QUELLS HER WITH A DREADFUL LOOK)

(MUMBLING) I - I'm sorry.

(THE DOCTOR BLINKS, A SORT OF NORMALITY RETURNING AS HE LOOKS AT PERI)

THE DOCTOR: Why should you be sorry?

PERI: I don't know. I don't know anything any longer. (IMPLORING) Doctor, please ...

(3 next)

(66 on 1)

THE DOCTOR: Yes?

PERI: I know what you said ... You weren't serious, were you? I mean about being a hermit?

THE DOCTOR: Never more so. And no need to remind you. / A hermit needs a hermitage. You and I, Peri, must find one.

67. 3 C M.2-S(as DOCTOR moves) PERI L./DOCTOR R.

/1 to F/

PERI CLOSES SCREEN

TRACK OUT L. TO POS. D PANNING R. AS DOCTOR comes forward CONTINUE PAN R. as PERI crosses to behind him R.

(PERI LOOKS ROUND TARDIS)

PERI: Why bother? Isn't this good enough?

He turns to her.

THE DOCTOR: (SHOCKED) Far too good! Quite useless for

68. 1 F C.S DOCTOR

contemplation/... No, what I need is a cave. Some utterly comfortless place where you and I can

69. 3 D M.C.2-S DOCTOR/PERI

suffer together. /

PERI: Why should I be made to suffer?

THE DOCTOR: Because you have been chosen. It shall be your humble privilege to minister

70. 1 F C.S. DOCTOR

unto my needs/... They will be very simple. But nothing must be allowed to interfere

71. 3 D M.C.2-S FAV. PERI

with my period of contemplation. /

/1 to E/

PERI: You said something about a thousand years -

TRACK IN & PAN DOCTOR L. TOWARDS EXTERIOR DOORS

THE DOCTOR: (VAGUE) I was speaking figuratively. It shouldn't come to that. (IMPATIENT) Now come along. We're wasting time.

/P.M. OPEN DOOR FOR CAM. 1E/

72. 2 C M.C.S

/

PERI across console

/3 to D/

(72 on 2)

73. DOCTOR

PERI: We can't go out there! /

THE DOCTOR: We must ... (LIKE A THIRD RATE SAINT) ... I must atone for what I have done.

73A. 2
PERI
PAN HER L.

(PERI POINTS AT THE SCREEN)

74. 3 D M.S.
DOCTOR
(at Exterior doors)

TRACK OR PAN HIM R. PAST PERI above console

PERI: But we'll die. /

(THE DOCTOR PRESSES BUTTONS ON THE CONSOLE)

THE DOCTOR: The instruments say otherwise. The atmosphere, what there is of it, is breathable.

(SUDDENLY THE TARDIS IS ROCKED BY A MASSIVE EXPLOSION)

(5 ships exploding)

GALLERY ONLY FX

75. 2 C M.C.2-S
FAV. DOCTOR

(When they settle)

PERI: What was that? /

THE DOCTOR: I think we should find out.

MUSIC 14 IN AT
23'16
DUR: 20"

TELECINE 3:

Ext. Safe House On
Titan Three.

MODEL SHOT.

The safe house is
subterranean except
for the clear dome
which surmounts it.

4E 3E 5B

23. INT. SAFE HOUSE. TITAN THREE.

76. 3 E M.L.S (Locked off)
TRANSMAT CAPSULE

/Q. LIGHTING CHANGE/

TAPE RUN ON

/P.M. SET IN EDGEWORTH & GROUP/

(THERE IS A MAIN AREA, WITH SMALLER AREAS LEADING OFF IT. THE MAIN AREA IS BRIGHTLY LIT, FULL OF STRANGE AND GLITTERING EQUIPMENT.

77. 3 E GROUP S.(Locked off)
EDGEWORTH & CO.

IT IS EMPTY.

TRACK OUT AS they come forward PANNING THEM L. to benches. ROMULUS & REMUS lie down. NOMA & DRAK cross OOS L. TO B/G.

EDGEWORTH, NOMA, DRAK AND THE TWINS MATERIALISE IN THE TRANSMAT AREA. THE TWINS LOOK WRETCHED AND SICK,BUT STILL MANAGE TO BE CURIOUS AS THEY LOOK AROUND.

EDGEWORTH INDICATES COUCHES)

EDGEWORTH: Sit/them down over there.

/Q. MAURICE/

(INSTEAD OF SITTING ON THE COUCHES, THE TWINS FALL FULL LENGTH UPON THEM IN A STATE OF ABSOLUTE EXHAUSTION.

78. 4 E C.S.
L/A EDGEWORTH (reaction)

FOR A MOMENT A FLICKER OF SOMETHING LIKE COMPASSION SHOWS ON EDGEWORTH'S FACE. SWIFTLY SUPPRESSED. WE SENSE HIS OWN UTTER WEARINESS.

MESTOR:(OOV)Edgeworth.

79. 3 E M.S.
EDGEWORTH

He comes forward & takes out pocket set.

MESTOR:(OOV) Edgeworth

SUDDENLY EDGEWORTH'S HEAD IS FILLED WITH THE VOICE OF MESTOR CALLING "EDGE-WORTH. EDGEWORTH".

(5 next)

(supered over 3)

(27)

(79 on 3)

EDGEWORTH CROSSES TO A DEVICE VERY SIMILAR TO THE ONE IN HIS SHIP AND OPERATES IT.

/ & GALLERY ONLY /

/LIGHTING EFFECT (RED)/

TRACK IN TO M.C.S. EDGEWORTH

THE SHAFT OF RED LIGHT IS ACTIVATED AND THE IMAGE OF MESTOR APPEARS AS BEFORE)

/Q. EDWIN/

& FADE UP (SUPERED)

79. 5 B M.C.S. MESTOR
3 E M.C.S. EDGEWORTH

EDGEWORTH: Mestor!

MESTOR'S VOICE: You were careless, Edgeworth.

EDGEWORTH: I make no excuse.

MESTOR'S VOICE: You say that too easily. I saved you Five ships destroyed. But there may be others. You have betrayed your presence on Titan Three.

EDGEWORTH: Then I'd better start back now!

MESTOR'S VOICE: No. I wish to see how the Earth fleet reacts.

/...

(Break next)

EDGEWORTH Of course.

MESTOR
IN THRONE ROOM

MESTOR: Are the Sylvest twins safe?

3 ZOOM IN TO CS EDGEWORTH

EDGEWORTH They are. They're resting. The poor things are exhausted.

5 ZOOM IN TO CS MESTOR

(FROM HERE ON, CUT BETWEEN MESTOR AND EDGEWORTH AS DESIRED)

MESTOR: Give them artificial restoration.

EDGEWORTH: could be dangerous.

MESTOR: Nonsense. Take care not to blow their hearts or minds. Once they have served me, I shall have no further use for them.

79. (CONT.)

3 E CS
EDGEWORTH

5 B CS
MESTOR

EDGEWORTH: (RESTRAINT) Mestor, your great purpose demands the originality of human genius ... I have procured that genius. Do not discard it lightly.

(Break next)

(79 on 3 & 5)

MESTOR
IN THRONE ROOM

MESTOR: And do not presume upon my patience, Edgeworth. You are my creature. Nothing more. Now do as I command you.

EDGEWORTH: (FLAT) Very well.

MESTOR: Once you have revived them, put the proposition and let them proceed with the first concept. Whatever time remains to you on Titan Three, do not waste it. Drive them to the limit.

79. (CONT.)
3 E CS
EDGEWORTH
5 B CS
MESTOR

EDGEWORTH: (FLAT) As you say.

MESTOR: And one more thing -

EDGEWORTH: (FLAT) Yes?

MESTOR
IN THRONE ROOM

MESTOR: Make certain there are no survivors from those ships ...

TELECINE 4:

Ext. Surface of Titan Three.

THE DOCTOR - the hero to the rescue - striding towards wreckage of pursuit ship.

The awful gloom is illuminated and worsened by the flicker of fire.

Sounds of minor explosions.

PERI struggles to keep up with him.

Around them now are pieces of smoking debris.

PERI: (PANTING) Doctor! It's dangerous -

THE DOCTOR: (EXULTANT) Of course it's dangerous! We could be blown to pieces any moment -

PERI: But no one could have lived through this -

THE DOCTOR: Then stay behind! This is work for heroes, not faint-hearted girls.

He plunges forward, and PERI follows, stumbling in his wake. Suddenly he drops to one knee.

THE DOCTOR: (TRIUMPHANT) So no one could have lived through it, eh? Well here's one who did. (cont ...)

As PERI joins
THE DOCTOR, we see
the bleeding,
unconscious body
of HUGO spread-eagled
on the ground, his
clothes smouldering.

THE DOCTOR: (cont) You would have
left your own kind to die ...

2D 4A 1E

/Q.HELEN/

25. INT. INTERPLANTERY OPERATIONS ROOM. NIGHT.

294. 4 A MCS /
FABIAN

(FABIAN IS CONCLUDING HER CONVERSATION WITH THE MINISTER)

FABIAN: (INTO HAND SET) Of course, Minister ... Yes, I understand ... At once./

295. 1 E 2-S
FABIAN AT DESK R./
TECHNICIAN

(HE REPLACES THE HAND SET)

Call off the rescue party.

296. 2 D CS
FABIAN

TECHNICIAN: (SURPRISED) Commander? /

FABIAN: (VERY SUBDUED) Until we know more about how our fighters were destroyed, no more lives are to be put at risk. /

297. 1 E 2-S
A/B
TECHNICIAN comes forward L.

TECHNICIAN: But, you can't abandon...

FABIAN: That is a direct order from the Minister /... (MUTTERS) And may my bones rot for obeying it.

298. 4 A CS
FABIAN

TAPE STOP 1 to F Edgeworth's Space Ship
4 to C Space Ship

2B 3B 1G

/Q. COLIN/

26. INT. TARDIS. CONSOLE ROOM.

80. 2 B 2-S /
L/A DOCTOR F/G R. leaning over HUGO. TRACK OUT as he leans back. PERI IN to between them. Crouches into S.

HUGO: My ship. The Squardron. The children...

(HUGO, UNCONSCIOUS, LYING ON FLOOR OF TARDIS.

THE DOCTOR IS STILL FULL OF HIS TRIUMPH, AND HE EXPRESSES THIS IN HIS BULLYING ATTITUDE TO POOR PERI, WHO IS NEAR TO TEARS)

PERI: Will he live?

81. 1 G CS
DOCTOR

THE DOCTOR: (HECTORING) Yes - small thanks to you./

(HE BOTHERS TO TURN FROM HUGO AND STARE PERI DOWN WITH CONTEMPT)

82. 2 B 3-S
A/B

(SLOW RELISH) Poor pusillanimous Peri ... what a pitiful performance./

PERI: How can you be so ....

(WE THINK SHE IS GOING TO BURST INTO TEARS AND SAY "UNFAIR".

INSTEAD, SUDDENLY SHE RALLIES, SHOWS HER TRUE SPIRIT)

83. 1 G CS
DOCTOR

(SPITTING) - Pathetic! / (cont ...)

84. 2 B 3-S
A/B

(THE DOCTOR IS TAKEN BY SURPRISE) /

(1 next)

CRAB L. & PAN HER R. as she rounds HUGO to face DOCTOR

PERI: (cont) Talk about me giving a performance. You never stop giving them. When you aren't really mad, and trying to kill me, that is. Look at you now! /

85. 1 G 2-S
DOCTOR OVER PERI'S L. SHOULDER
/3 to B/
HE RISES
/2 MOVE L. A BIT/

THE DOCTOR: (OUTRAGED) What do you mean?

PERI: I never saw anyone who loved himself so much with less reason.

86A. 2 CU
PERI

(POINTING AT HUGO)

You've forgotten all about him. By the time you've stopped congratulating yourself he'll

86B. 3 3-S

probably be dead. /

87. 2 B CS
HUGO

THE DOCTOR: (AGHAST) Peri! /

(THE DOCTOR IS SAVED FROM FURTHER EMBARRASSMENT BY UNEXPECTED INTERUPTION FROM HUGO.

HE MOVES RESTLESSLY)

(THEN ABRUPTLY HE RAISES HIMSELF FROM THE WAIST, A LOOK OF HORROR ON HIS FACE)

TRACK OUT & CRANE UP as he sits up to INCLUDE DOCTOR'S BODY F/G L.

(cont ...)

(HIS EYES WIDEN, AND HE GLARES AT THE DOCTOR WITH A TERRIBLE FURY.

(Break next)

He raises gun.

(WITH UNEXPECTED SPEED, HUGO PULLS SMALL GUN FROM HIS BELT, AND - USING BOTH HANDS TO STEADY IT - POINTS IT STRAIGHT UP AT THE DOCTOR)

HUGO: (cont) (VOICE STRENGTHENING) Murderer! You destroyed my entire command!

88. 3 B CS DOCTOR — Now I'm going to kill you! /

CLOSING MUSIC IN AT 23'28

T

Closing T/K & 1st
Credit in at 23'30"

CLOSING CREDITS:

The Doctor
COLIN BAKER

Peri
NICOLA BRYANT

Edgeworth
MAURICE DENHAM

Hugo Lang
KEVIN McNALLY

Mestor
EDWIN RICHFIELD

Sylvest
DENNIS CHINNERY

Noma
BARRY STANTON

Drak
OLIVER SMITH

Fabian
HELEN BLATCH

Elèna
DIONE INMAN

Romulus
GAVIN CONRAD

Remus
ANDREW CONRAD

Title Music Composed by
RON GRAINER

Incidental Music
MALCOLM CLARKE

Special Sound
DICK MILLS

BBC Radiophonic Workshop

Production Manager
MICHAEL A. TREEN

Production Associate
JUNE COLLINS

Production Assistant
CHRISTINE FAWCETT

Assistant Floor Manager
BETH MILLWARD

Film Cameramen
JOHN BAKER
JOHN WALKER

Film Sound
MALCOLM CAMPBELL

Film Editor
IAN McKENDRICK

Visual Effects Designer
STUART BRISDON

Video Effects
DAVE CHAPMAN

Vision Mixer
DINAH LONG

Technical Co-ordinator
ALAN ARBUTHNOTT

Camera Supervisor
ALEC WHEAL

Videotape Editor
HUGH PARSON

Lighting Director
DON BABBAGE

Studio Sound
SCOTT TALBOTT

Costume Designer
PAT GODFREY

Make-Up Designer
DENISE BARON

Script Editor
ERIC SAWARD

Title Sequence
SID SUTTON
TERRY HANDLEY

Designer
VALERIE WARRENDER

Producer
JOHN NATHAN-TURNER

Director
PETER MOFFATT
C BBC 1984

Last Credit in at 24'35"

PICTURE TO WHITE-OUT AT 24'39"

Music out at 24'42"